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Winds cause stir at Shakespeare on the Green

LACHELLE PRICE-PARKER

SENIOR STAFF WRITER

Heavy wind shook the set of Shakespeare on the Green on Saturday night and destroyed one-third of the set, said Mike Markey, managing director of the festival.

"The unit was blown off the set and rocking on the edge" when Markey arrived at the park.

"It was on a tilt," said Rachel McCutchen, stage manager. "Half was on the stage and half on the ground."

The stage for the performances was set on wheels atop a platform. Heavy winds Saturday night rolled the set off the platform.

"We think the wind just grabbed it and pushed the whole thing off the deck and onto the grass," McCutchen said.

The dome unit was completely destroyed and pieces of that portion were used to fill in the gaps on the remaining set.

The staff was able, with the help of 10 people, to save a piece of the elaborate set.

"We all gathered around the piece and lifted and pushed it back onto the stage and realized we had enough of the set to do the play tonight,"

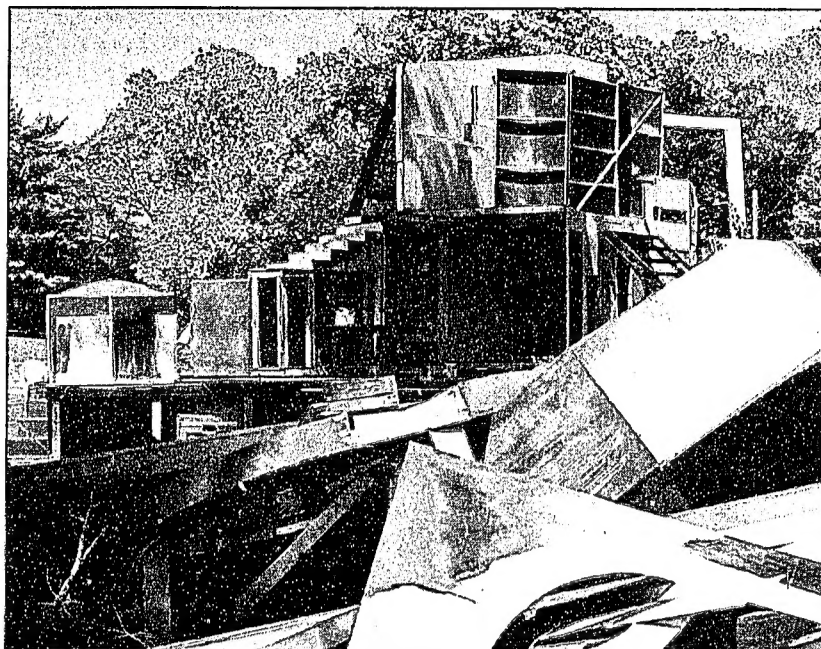


photo by Steve Houlton

Work started early for the last show of Shakespeare on the Green. Stage hands had to push the main set back onto the stage after the storm blew it halfway off the stage to the east. The pile in the foreground is what could not be salvaged in the rebuilding of the set. Workers spent the morning and most of the afternoon Sunday repairing the stage. The light and speaker towers came through the storm undamaged.

Markey said Sunday afternoon.

Bill Van Deet, the scenic designer, was on hand salvaging and replicating what was lost from the storm.

The performance of *Twelfth Night* had ended late on Saturday night.

"We had just finished turning it to the *Measure for Measure* side when the storm started to come in," McCutchen said. "So

we all evacuated the park and then we got a call from one of our event staff saying that the set had blown off the stage."

Brian Ehrhart, event staff for Shakespeare on the Green, was on the scene when the set was blown off the stage.

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photo by Steve Houlton

Kasey Brandt (UNO alum, left), Joshua Smith (Bellevue East, center) and Rachel McCutchen (UNO alum, right) work to salvage the main set for the last show Sunday night. The Saturday night storm left the main set hanging halfway off the east side of the stage; the right side of the set was blown completely off the stage.

KVNO temporarily off the air

TIM RILEY

NEWS EDITOR

For radio station KVNO and its 45,000 listeners, the collapse of the KETV-Channel 7 tower, located at 72nd Street and Crown Point Avenue, was a fizzled ending to an otherwise explosive holiday.

Debbie Aliano, general manager of KVNO and UNO television, said: "We've been working nonstop trying to find out what happened and exploring alternative solutions. This is the absolute worst thing that could have happened. This is a very serious situation."

The tower collapsed late Friday night.

"Our signal is currently being delivered via Web-stream, which requires you to have access to a computer and the World Wide Web," Aliano said. "If you don't have a computer, we're off the air."

KVNO should know more in the coming days as to what caused the tower to collapse. Researching the cause is still in the discovery stages and may take several months to settle as far as rebuilding the tower. KVNO and KETV have been long-

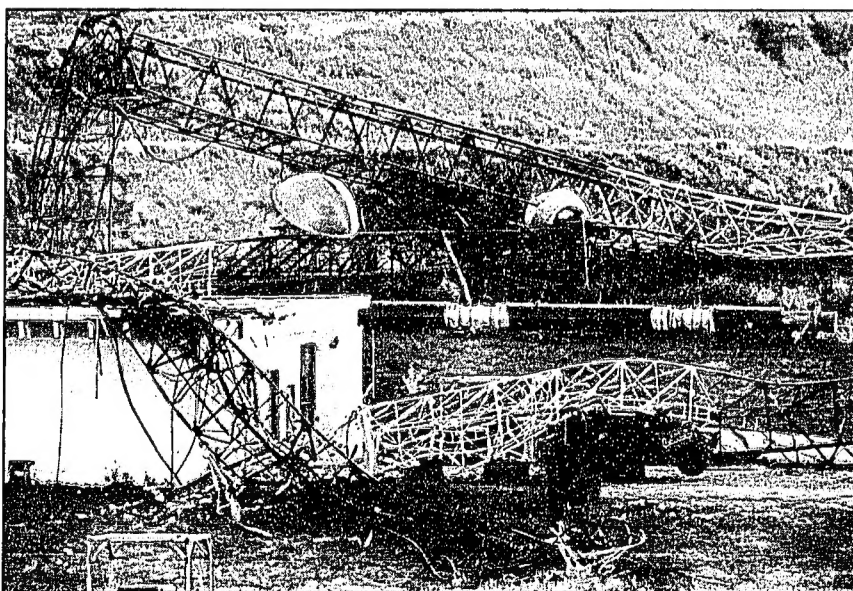


photo by Steve Houlton

Twisted metal is all that remains of the KETV broadcast tower, which also carried the signal for KVNO. Right now, KVNO can only be heard online.

time partners and will work closely together on a resolution. Nothing has been mentioned as to the possibility of using the 26th and

Douglas streets tower.

"Another factor is that we're a co-located educational FM station with WOWT-

Channel 6," Aliano said. "So anything we do will also have to include them in working out a broadcast solution. Anything done going forward needs to involve WOWT."

The fact the collapse happened over the holiday weekend makes things even more difficult. However, Aliano stressed the station was working with a long-term partner and was confident everything would be worked out.

"Getting back on the air is our highest priority," she said. "There is a public service element here."

The station will work with area media to get word out about their situation. Many people may not know of the various partnerships KVNO has. Aliano is also hoping those people who are getting the Web broadcast will help spread the word.

"Very little is known right now but we've been working on it since it occurred and KETV has been great about keeping us updated," she said.

Aliano is confident the support the station has received from the community and university administration will continue.

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ENTERTAINMENT

UNO joins ranks with prestigious universities on the cutting edge of new media technology

BRIAN BRASHAW
SENIOR STAFF WRITER

UNO's media technology center, based out of the Peter Kiewit Institute, is now being mentioned in the same breath with Harvard, Princeton and more than 120 other universities and museums for excellence in new media technology.

In June, UNO was officially granted status by the New Media Consortium as a New Media Center for its proven innovative approaches to the use of multimedia technology.

Distinguished research fellow Jerry Wagner led the effort to enter UNO's application for the honor as a New Media Center to the Consortium. UNO was accepted as one of 50 universities inducted

in 2003.

"This is a real honor for UNO," Wagner said. "It puts us on the map with other leading institutions that are creating new horizons for the applications of multimedia technology. This recognition will be a tremendous boost in our efforts to pursue programs and funding as a cohesive group from all corners of the campus."

The application for the elevated status of recognition was quite involved and required the applicants to prove how each provided not only current and cutting edge technology, but also a commitment to the long-term teaching and applications of technology.

UNO also accepted an invitation to become a member of the consortium, which

includes four free registrations for its annual conference and access to online discussion groups on technological issues. The invitation also includes structured opportunities for collaboration in funded projects with other institutions through the NMC, which could go a long way in keeping UNO as a leader in the technology research field.

Since its founding in 1993, only the most worthy institutions have been granted the designation of New Media Center into the NMC, which denotes an organization deeply committed to expanding the boundaries of teaching, learning and creative expression.

NMC members include highly regarded private universities, leading state

research universities, outstanding liberal arts colleges, top community colleges and a growing list of innovative museums.

"Even among a very strong field, it was quite clear that UNO is a place where smart, creative people are devising innovative solutions to challenges we all face in teaching and learning," said Larry Johnson, president and CEO of the NMC.

"The dedication to excellence at UNO is palpable, and students and faculty are the clear beneficiaries," he said. "This recognition is well deserved."

This honor opens unknown and possibly unlimited opportunities for UNO to continue to grow and be a leader in technology.

Technology introduced to area girls

LINDA SEDJRO
STAFF WRITER

Two weeks ago, girls from area high schools came to UNO's Peter Kiewit Institute to learn about majors in computer science and engineering.

They also received a brief introduction to computer programming. Students designed cars, boats and bridges, all from Legos that were installed with modems to make them run.

Each design had to follow specific parameters. Land and sea vehicles were not to exceed a width of 13 inches and a height of 10 inches. The vehicle's motor could not be directly connected to the drive assembly, but through at least one gear.

Other requirements specified that the vehicle be capable of turning in both right and left directions in order to complete a "Z" turn. The bridge design required that it be capable of moving out the way of an oncoming sea vehicle. The most important feature for the bridge was that it had raised edges on both sides for safety.

These designs helped the girls acquire "hands-on experience and prepared them for careers in information technology or engineering," said Mark Pauley, senior research fellow at PKI and camp co-organizer.

Girls were given different assignments each day toward the camp's final project. On the first day, "we introduced them to the IT world in order

to prepare them for college and to the various majors the university offers," said Pushpa Konery, student at PKI and assistant coordinator of the event.

On the second day, the girls were taught how to use the Robolab software, which is important in programming the vehicle, Konery said.

During the third through fifth days, girls were divided into three groups and took turns building the camp project.

"They all started at the same time with some building the bridge, some worked on the land vehicles, and others were involved in the programming aspect," Pauley said.

"My biggest challenge was to find little parts of Lego that fit well," said Hilda

Akati, a junior from Benson High School.

For Molli Marlin of Elkhorn High School, the experience was not outside her expectations.

"It was what I expected and I would like to do it again. It was awesome meeting other girls with similar interests."

Faculty members Pauley and Stu Bernstein were both pleased their camp was a success and its goals had been reached.

"I think it was good team work, problem solving and friendships all came together," Bernstein said.

UNO's College of Information Science and Technology and the University of Nebraska-Lincoln's College of Engineering co-sponsored the event.

Sports briefs

BRIAN BRASHAW
SENIOR STAFF WRITER

Two Maverick hockey players selected in draft

Two more UNO hockey players were drafted to the 2003 class for the National Hockey League. The New York Rangers drafted incoming goaltender Chris Holt in the sixth round, 179th pick overall. He is the second Maverick goaltender to be taken in the draft. The Dallas Stars drafted Dan Ellis in the second round in 2000. Ellis will likely be playing his senior season beginning in October. Defenseman Cody Blanshan was selected in the eighth round, 238th overall by the New York Islanders. He became UNO's fourth defenseman drafted in the team's six-year history.

UNO extends contract with Waitt Media

UNO Athletics and Waitt Media have agreed to extend the current broadcasting agreement for two more seasons, through the 2004-05 sports seasons.

Under the agreement, which began in 2001, Waitt will broadcast all Maverick hockey, football and men's and women's basketball games. In addition, the 30-

minute Maverick Magazine interview show will air weekly throughout the school year.

Beginning this year, Maverick football games will join Maverick hockey on KKAR-1290 AM. Kevin Kugler will continue to be the play-by-play voice of the Mavs for football and basketball. The solid broadcast team of Greg Harrington and Terry Leahy will return for a seventh season commentating Maverick hockey.

Men and women's basketball games will air on KOZN-1620 AM.

Football undergoes coaching shuffle again

For the third straight season, UNO's football coaching staff has undergone a noteworthy change. Defensive Coordinator Tim Camp, who joined the staff last July, has resigned, leaving the spot temporarily vacant.

Head Coach Pat Behms, who called the plays last year, has promoted Jim Williams to offensive coordinator.

Brad McCaslin will now also take over duties as special teams coordinator as well as maintaining his positions as defensive line coach and recruiting

coordinator.

Behms also announced that fall practice would begin Aug. 7, with media day beginning at 2 p.m.

Omaha denied as host to NCAA hockey regional

UNO learned last week that Omaha had been denied for a regional hockey bid. With the expansion of 16 teams in the regional tournament, two more sites had to be added. UNO had hoped the new arena opening next season would put UNO on the map to host a regional.

UNO had bid for a regional, the 2007 and 2008 Frozen Fours, and the semi-finals and championship games for college hockey, but all were turned down.

UNO was among 12 bidders for the finals. The NCAA selected St. Louis for 2007 and Denver for 2008.

"They chose five NHL sites," Athletic Director Bob Danenhauer said.

"The reason they gave me was because of seating capacity. These NHL sites have 18,000 to 20,000 seats, and therefore can offer a higher guarantee than what we can in Omaha with a capacity in the lower 15,000s."

All the regional bids are now selected through the 2008 season, so UNO will have to wait to apply for the 2009 or later regionals.

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Jazz on the Green offers variety at the Joslyn

VALERIE CUTSHALL
FEATURES EDITOR

From mainstream to fusion to swing and big band, Jazz on the Green at the Joslyn Art Museum has it all. Jazz on the Green is a free outdoor concert series starting this Thursday and continuing every Thursday through Aug. 14 for a total of six concerts.

"The purpose of the Jazz on the Green series is to showcase some of the best local, regional and national musicians," said Amy Rummel, public relations coordinator at the Joslyn Art Museum.

"Of course we want to provide a fun, family-friendly summer event that brings people to the museum."

Sarah Joslyn originally built the Joslyn Art Museum as a concert hall in honor of her husband. The Joslyn family loved music and as the building evolved into an

art museum, music was still a high priority. Offering free admission during the concerts also became tradition.

"We always want people to feel great about their experience at Jazz on the Green, whether it is their first time here or whether they've been coming every year," said Rummel. "We hope they enjoy the music and maybe discover new some jazz variations they had never heard before. But we also want them to check out the galleries and certainly leave with a full stomach."

Jazz on the Green started 19 years ago as a small outdoor concert series and has grown into one of Omaha's most popular summer events, Rummel said. The concert averages

5,000-7,000 people per concert. Last year, the concert drew an attendance total of 40,000 people of all ages for the entire series.

"The Joslyn strives to ensure the professional quality of all Jazz on the Green performances, so the audience response is almost always positive," said Rummel. "People will often get up and dance. And a standing ovation at the conclusion of some performances will often draw an encore or two."

The concerts will start at 7 p.m. and last two hours. The concerts will be held on the east lawn at the Joslyn Art Museum. In case of inclement weather, the concert will be moved inside.

The concert schedule is as follows:

July 10: Ida McBeth. McBeth ranges from jazz to blues to pop to cabaret singing.

July 17: Jazz With Hope.

see JAZZ, page 8

New diabetes classes offered at NHS

VALERIE CUTSHALL
FEATURES EDITOR

Nebraska Health System will be offering educational classes on type 2 diabetes for anyone interested on Saturday, July 26 at 9 a.m.

Approximately 17 million people in the United States or 6.2 percent of the population have diabetes, according to the American Diabetes Association. While an estimated 11.1 million have been diagnosed, 5.9 million are unaware they have the disease.

Type 2 diabetes is the most common form of diabetes, according to the American Diabetes Association. In type 2 diabetes, the body does not produce enough insulin or the cells ignore the insulin. Insulin is necessary for the body to be able to utilize sugar.

Individuals with the highest risk are those who are obese, those with a family history of the disease and those who have a sedentary lifestyle.

Although diabetes is becoming a bigger risk for everyone, research has stated that people who are African-American, Hispanic or Native American show a higher risk of being diagnosed with type 2 diabetes.

"The purpose for the classes is to teach the self-help skills necessary to manage diabetes," said Joyce Hall, a clinical nurse specialist at NHS. "Everyday, diabetics have to make thousands of decisions about

everything they eat and do. The class is meant to give them a better understanding of the necessary self-care skills to improve their health so they avoid the complications of diabetes."

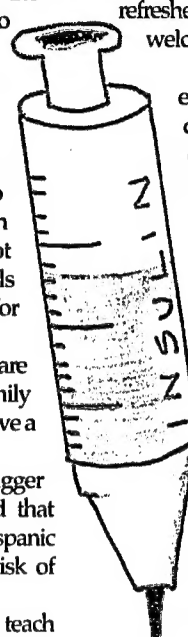
The classes are targeted generally for adults. However, any person who has recently been diagnosed or anyone wanting a refresher course on type 2 diabetes is welcome.

NHS provides monthly educational classes for type 2 diabetes. Other classes for specific diabetes subjects are in development. Individual education classes are available for nutritional counseling and diabetes education.

Nurses and dietitians who are certified in diabetes education will teach the classes. The American Diabetes Association recognizes NHS diabetes education classes as meeting national standards for diabetes education. The classes will be held at University Hospital, 44th and Emile streets, on the third floor in the conference room.

For more information on the classes or to register, call the NHS Diabetes Center at 552-6111.

see NHS, page 8



Colleges of Fine Arts, Business Administration seek new deans

LACHELLE PRICE-PARKER
SENIOR STAFF WRITER

The UNO Colleges of Fine Arts and Business Administration are searching for permanent replacements for their respective deans.

Karen White, former dean of the College of Fine Arts, began her new position at the University of South Florida-St. Petersburg July 1.

Robert Welk, former Department of Theater chair, has been appointed the interim dean during this period of transition. Welk is coming out of retirement to accept this appointment.

"I expect that my return to campus after two years of retirement will be exciting and stimulating," Welk said.

Welk will be leading four departments in the College of Fine Arts, which include art, art history, theater, music and writer's workshop.

The current College of Business Administration dean, Stanley J. Hille, has decided to return to teaching full time. Hille will be departing his position as dean of the college Aug. 31.

Hille is a leader in the international management educational community in China. His initiative led to the development of one of the first U.S. Master of Business Administration programs in China at Nanjing University.

Hille will continue at UNO in the role of professor by instructing marketing and management courses.

Louis Pol, associate dean and professor in the College of Business Association, has been appointed interim dean of the college.

Pol will be leading four departments in the College of Business Administration, which include professional accounting, finance banking and law, economics, real estate and land use economics and marketing/management.

The college also contains three graduate programs that will be lead by Pol.

"This year promises to be exciting as we advance partnerships, both on campus and those in the business community," Pol said.

Garden features paintings and dolls

VALERIE CUTSHALL
FEATURES EDITOR

Lauritzen Gardens is not only home to many wonderful and beautiful gardens, but also to beautiful artwork.

"Essence of Color" by Nancy Beal Meyer will be displayed at Lauritzen Gardens starting July 7. Meyer uses oil and watercolor to

paint floral pictures and garden designs.

Born and raised in Nebraska, Meyer attended the University of Nebraska-Lincoln and graduated with honors degrees in fine arts and education.

"Essence of Color" will be displayed at the visitor and education center through Aug. 9. Many of the works are available for

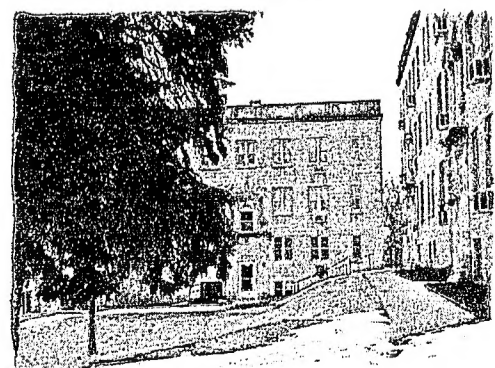
purchase.

The gardens will also be displaying 70 intricately designed Japanese dolls at the visitors' and education center starting today.

The dolls are recognized as a form of artist craft. Many of the dolls are made of wood or porcelain and represent Japanese culture and

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The battle of shallow America

COLUMN BY
EARLY BRYANT

The average American woman in today's world is not the one portrayed on TV. She's not the size 4, 110-pound Playboy Bunny sitting at Hef's with Fred Durst. She is the size 10 woman squeezing into the size 8 clothes with the halter-top that's too tight.

When I see this, I get caught up in the same perception that others do and I'm looking for that Playboy Bunny and not the average girl. I want that beautiful sexual goddess, who is smart, driven, and, oh yeah, THIN.

I was watching the movie *Shallow Hal* this week. Hal, played by Jack Black, is a guy who wants girls out of his league, not

based on their intelligence but their looks. This is problem for Hal because he is on the lower end of the average guy pole, so he has a hard time at his pursuits.

Then he meets this guy and the guy changes his mind's perception. Hal then looks at girls based on the type of person they are. This sometimes makes the really beautiful girls ugly and the really unattractive girls beautiful.

Now that I've explained this, I want to list my problems with America's perception and this movie's perception of beauty. Americans have a perception that I call fame. Fame will make anyone look better. Give the least attractive guy a million dollars and a cover story on *People* magazine and women left and right will

talk about how hot he is. Take that away and that guy wouldn't have a chance with 75 percent of those women.

I guess what I'm really trying to say is we look at the entertainment media for what's attractive and what's not. This basis that we get from the entertainment media is what makes us shallow. There shouldn't be a "he's too good looking" or a "she's out of my league."

What I believe is any guy should be able to get any girl based on what type of people they are. This ties in with *Shallow Hal*, where Hal meets Rosemary, played by Gwyneth Paltrow. Initially, he says things that he would say to someone out of his league. But after they get to know one another, he becomes this great guy. I

think that was the initial problem for Hal. Beautiful girls wouldn't give him a chance to find out about the nice guy he is because he didn't fit what they wanted. This is the same problem many guys face. Women aren't excluded from this though; Rosemary was this typically beautiful woman in Hal's mixed-up perception, when in reality, she was this overweight woman with a great personality.

The point I want to make is to call on you this summer and look at yourself before you look at anyone else. Look at who you choose or who chooses you. While the physical appearances might please your eye temporarily, will it make up for what might be lacking in the mind?

'Like,' like, covers it all

COLUMN BY
LENDRE SKENAZY
NEW YORK DAILY NEWS (KRT)

Like, what gives?

And while we're at it: What gives about like?

The word "like" has been around a long time, but now it is taking over our language. On this linguists agree, parents despair and teenagers are, like, duh.

But I'm a "like, duh" addict myself. And when I stop to listen to my everyday chatter — and that of my middle-age friends — we all use "like," like, all the time.

Is this simply verbal Botox — the hope that if we say "like" often enough we'll all seem incredibly young and vapid? Or is "like" truly a new part of speech, crucial to the way we communicate these days — and maybe even not that bad?

It's, like, both.

In the sentence above, for instance, "like" is a hedge. It's my way of saying, "The rest of this column may not quite prove my points, so don't sue me when you get to the bottom." Used this way, "like" lets me — and everyone else who uses it — get off easy while sounding cool.

In this respect, it reflects directly on the beatniks who first popularized the term. The beats used "like" to sound jazzy, to riff out loud. They reveled in being inarticulate. Perhaps, suggests communication consultant Sims Wyeth, that's because they were high. "Like, wow, man," sounds a lot more profound if you're wasted.

Nowadays, "like, wow, man" just sounds silly (and wasted). But "like" itself has evolved to sound deliciously conspiratorial, even intimate.

If you, for instance, tell me that your boss is, "like, nuts," you are winking at me with the word "like." You hope that I will telepathically understand just what you mean — that your boss is TOTALLY nuts, without you putting it that baldly.

This way, "like" creates an instant bond: I

am expected to understand what you are saying without your coming right out and saying it. And that's one thing I really like about like — it may sound teen-age but it also sounds like we're best friends, having a ball because we understand one another so utterly. "Like" turns any conversation into a slumber party.

But, of course, there are also a whole lot of other ways people use like, some far more annoying. The one that Webster's New World Dictionary has most recently added is as a replacement for "said." "He's like, 'Are you going to the party?' and I'm like, 'No way!'"

The biggest problem with this use is that the listener cannot be entirely sure that the speaker actually said, "No way!" or if she nodded along while secretly thinking, "No way! I'm going to pretend I have to baby-sit!"

So "like" can be maddeningly imprecise. That's generally why linguists — and parents — dislike it. If your son tells you that the pen was, like, going to explode anyway, you are left to determine just how much his biting the pen had to do with its destruction. He's hoping the "like" will absolve him from the fact he's telling a lie. After all, he didn't say the pen was REALLY about to explode. He said it was, LIKE, about to explode.

Another way your son could explain this scenario would be to say, "The pen was, like —" and make a funny face or gesture as if he's holding a toxic pen. That way he leaps from telling you what happened to pantomiming his version. And very likely, unless the pen exploded on your brand-new white sofa, it will make you laugh.

This is the one way "like" has become absolutely perfect for our TV-centric society: It turns any sentence into a sitcom. "We were at the funeral, and my brother was like —" grimace, grimace. You can just picture Elaine on *Seinfeld* explaining events this way. "Like" opens the door for shtick. Then it lets you in on the joke.

And so, imprecise, evasive and overused though it may be, what's really not to like about, like, "like"?

In the gutter on the bench

COLUMN BY
ZIV CHAMUS
NEW YORK DAILY NEWS (KRT)

Warning: This column contains adult situations and strong language. But don't blame me. U.S. Supreme Court Justice Anton Scalia's the guy with the dirty mind.

On Thursday, when the court ruled 6 to 3 that a Texas law against sodomy was unconstitutional, Scalia was on the losing side.

"The Texas statute undoubtedly seeks to further the belief of its citizens that certain forms of sexual behavior are 'immoral and unacceptable,'" he wrote in his dissent. "The same interest (is) furthered by criminal laws against fornication, bigamy, adultery, adult incest, bestiality and obscenity."

Scalia's lament was that allowing sodomy opens the door to the legalization of these other ungodly sex acts.

Call me uninformed, but I thought most of this stuff was already legal. I mean, fornication? Don't they have office Christmas parties at the Supreme Court?

And what about adultery? I know it can get you yelled at, but against the law?

I can just picture the scene in the yard at Sing Sing.

"Yo, B-Clin, what you doin' here?"

"Five-year bid on an adultery rap, my fellow American. But I was innocent."

"Man, that's harsh. Must have got one of them tough-on-the-meaning-of-is judges, huh?"

Then there's bigamy. Now, that I knew was a crime. But honestly, I've never seen why. Polygamy is practiced in Muslim communities, by liberal arts junior faculty members at certain elite universities and in parts of Utah. Nobody seems to be the worse for it.

Adult incest is a different question. All across the country you can find blood relations shacking up: widowed moms "living" with their daughters, spinster sisters "sharing an apartment," fathers and sons on "hunting trips" sleeping in the same motel

room.

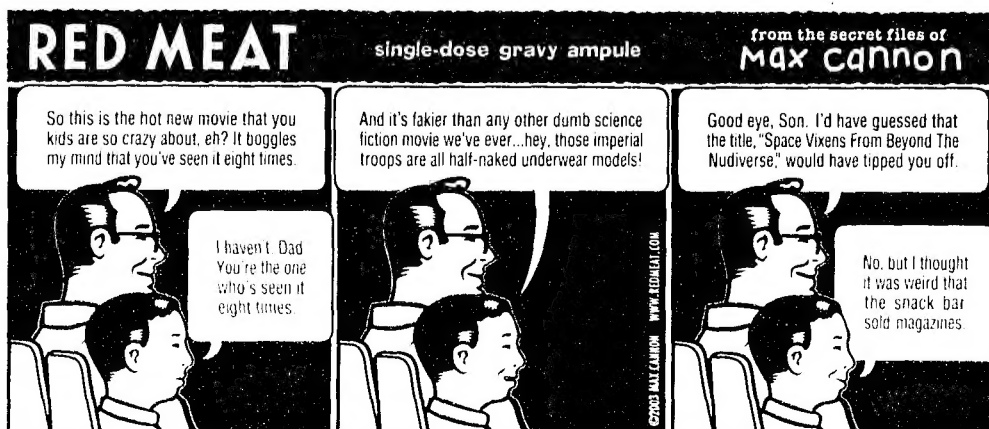
Probably even Scalia would stop short of authorizing wiretaps on family gatherings or issuing a warrant to search the bedroom of fraternal twins. But he doesn't want to lose the power to act. Citizens have no right to do what the government thinks is immoral. Permitted behavior is only that which is "deeply rooted in this nation's history and tradition."

But tradition is a slippery slope. Especially when the topic is bestiality.

It is a sad but undeniable fact that there is an ancient flirtation between our species and others. Scalia, a classicist, knows that even the mythology of his ancestral homeland is hectic with humans doing the wild thing with swans and bulls and other improbable partners. True, many of these humans claimed their lovers were gods in animal disguise, but that's a hard one to prove in court.

This country has its own history of man-pet relationships. In his landmark 1948 study, Alfred Kinsey reported that roughly 8 percent of American males had experienced the love that dare not arf its name. Among boys raised on farms, the number was between 40 percent and 50 percent. Considering America's agrarian past, it is very possible that tough enforcement of bestiality laws might have cost this nation some of its finest politicians, industrialists and newspaper editors. Even in these more civilized times, such a statute, in the hands of an overzealous prosecutor, could put Lassie and little Timmy behind bars.

And so, if legalizing sodomy is a step toward removing the power of government over our private, adult sex lives, I welcome it. Like that eminent Victorian Beatrice Campbell, I don't really care what people do, as long as they don't do it in the street and frighten the horses. And I don't know why Scalia cares, either. The guy's got a great mind. He should clean it up and use it for something worthwhile.



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Letters must be signed using the writer's first and last names. Letters must include the writer's address and phone number for verification purposes only. Letters to the editor exceeding two typed pages will not be considered for publication.

28 Days Later disturbs and fascinates moviegoers

REVIEW BY BEN COFFMAN
ENTERTAINMENT EDITOR

Ever since the mid-1980s, legions of horror movie buffs have been waiting for the next heavyweight zombie movie. Few contenders have gotten in the ring.

Sure, there have been a few noteworthy zombie films made since director George Romero's classics, 1985's *Day of the Dead* and 1978's *Dawn of the Dead*. *Idle Hands*, a goofy, yet gruesome zombie flick starring Seth Green debuted in 1999. *Redneck Zombies*, a hilarious and extremely low budget bit of undead cinema made its best attempt. *I Zombie*, an odd '90s release certainly bothered a small audience. And, of course, Italian director Dario Argento's explorations of the zombie genre have become slightly more appreciated here in the United States.

None of these films or filmmakers, however, have really taken a serious bite out of the brains of the American

consciousness.

None, that is, until *28 Days Later*.

Director Danny Boyle's disturbing foray into living dead horror is both derivative and innovative. Shot totally in digital video, the graininess of the medium adds nicely to the sense of isolation and post-apocalyptic loneliness of which this movie reeks.

The opening scene sets the stage for the madness and mayhem to come.

A group of activists for an animal rights group break into a British lab and accidentally release a chimpanzee infected with "rage." No further explanation is given, and no further explanation is required.

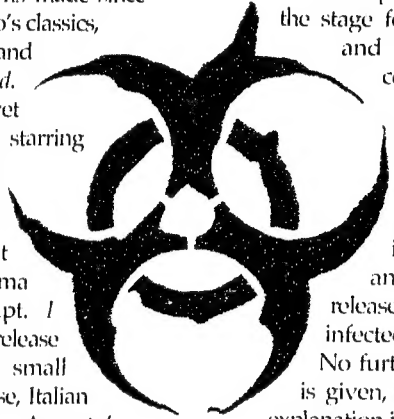
Twenty-eight days later, Jim (Cillian Murphy) wakes up in a London hospital, alone. The door to his room has been locked, the key shoved under the door, and nobody is around to answer the question, "Why?"

What follows is a cocktail of Romero's work, *War of the Worlds*, *Mad Max* and *Rambo*.

Boyle (*Trainspotting*, *Shallow Grave*) also proves with authority that a heavy-metal soundtrack is not necessarily a scary movie soundtrack. The film's opening scenes build upon a repetitive and crescendo-heavy instrumental track from Mogwai that helps to further add to the film's tension like the zombie bodies thrown on the funeral pyre at the end of *Night of the Living Dead*. Breaks from this tension are more rare than the steaks served at a vampire convention and only serve to make the next scene that much punchier and scarier.

Strong characters, great action and a good story make this movie worth seeing.

While *28 Days Later* does borrow heavily from the standard stock of zombie lore, it pushes the envelope and forges ahead. Very few movies have made such subtle or insightful comments on human nature within the realms of "eat-yer-brains" horror. Sure to be imitated, *28 Days Later* will sate the bloody appetite of even the most demanding horror fan.



Local writer, performer's interests are many, varied

KRISTIN ZAGURSKI
STAFF WRITER



Above. Max Sparber

To say Max Sparber's interests are many would be an understatement.

The 35-year-old's string of varied endeavors began as a child, when he took art classes at a Minneapolis museum.

During his teen years, his interest in art metamorphosed into an interest in movies, another visual storytelling medium.

It was around that time Sparber began writing. He created poems, comic books and screenplays.

In his early 20s, Sparber moved to Hollywood to try and break into the film world. He broke into the theater world instead.

Sparber said most of his plays ended up having musical numbers in them—a form inspired by *Pennies From Heaven*, a film in which the characters lip-synched to 1930s music.

"I found that absolutely haunting," he said. "So I started doing that in my own plays. And then I found out that I had absolutely no rights to any of these old songs I was using."

As an improvisation, Sparber started writing his own songs in 1930s style. "All basically bad poetry," he said. "And I really started liking it."

As time went by, Sparber's career veered toward writing and editing. He spent some time in Omaha as editor-in-chief of what was then *The Reader* before landing a job as a theater critic.

He worked as a critic for *City Pages* in Minneapolis for three years before coming back to Omaha eight months ago.

"I was actually sick of writing about theater," he said. "I actually stopped writing plays as a result of being a critic."

Being in Omaha gives Sparber a chance to dabble in different projects again.

"The advantage of Omaha ... is it's inexpensive and sort of opportunity heavy," Sparber said. "There's really nothing standing in your way in this town if you want to try something out."

Upon his return, Sparber started performing around town, playing the ukulele and acting in a cowboy show at the Blue Barn Theatre.

His newfound free time also allowed him to star

Deftones bare soul to packed Pershing crowd

REVIEW BY JOSH BASHARA
STAFF WRITER

What can possibly be said about the Deftones that hasn't been said before?

You probably already knew the Sacramento, Calif.-based group is credited with being the pioneers of today's popular screamo sound and yesterday's rap-metal style. You might have even known the old-school quintet has been banging the heads of millions for over a decade now. But did you know that after 10 years of touring, four impeccable albums and dozens of festival sets, 30-year-old frontman Chino Moreno

is still performing his heart out just like he was back when you were in junior high?

Neither did I — until last Tuesday at Lincoln's Pershing Auditorium, when I saw the swept-away-in-the-moment singer leap from the stage and into the crowd, screaming and screeching his soul away while dozens of hands flipped and flopped around him like tentacles grasping for prey.

It's the same energy and stage presence fans might have witnessed at the Ranch Bowl during the band's 1997 *Around The Fur* tour, when Moreno decided it would be more

fun to sing hanging from the ceiling rafters and drop straight into the mosh pit, mic still in hand. He lives to sing for kids — perhaps because he still sees himself as one. He's a press-shy, withdrawn superstar who still lets girls (the paramount inspirational tool he's used over the years) cause him more pain than any career problem ever could.

Taking their merry (or moping, depending on how you look at it) time in between albums, the band's members released a fourth disc, the self-titled *Deftones*, last month. If you missed the album review in *The*

see SOUL, page 7

Thursday turns up the heat

REVIEW BY JOSH BASHARA
STAFF WRITER

Never mind that the interior of Knickerbockers in Lincoln was reaching 105 degrees. Forget that the air was so thick with humidity that drops of water were forming and falling from the ceiling.

The boys of Thursday even ignored the virtual sub-tropical ecosystem that was beginning to form inside the venue — they had a show to play, and they did just that.

Hundreds of devout fans of the New Jersey-based screamo group packed every square inch of the sweltering club last Monday night to let the band manifest its teenage angst through the gnarling, gnashing sounds of neo-hardcore.

In 1998, Geoff Rickly (vocals), Tom Keeley (guitar), Steve Pedulla (guitar), Tim Payne (bass) and Tucker Rule (drums) would band together to form

what some might say has been the greatest act to come out of the Garden State in quite some time. One of the more original bands to unintentionally acquire the screamo label, Thursday has finally channeled into the mainstream radio airwaves to collect an expansive yet diverse fan base.

Although the group's debut album, *Waiting*, was released in 1999 by Eyeball Records, Thursday didn't begin to infiltrate the Midwest and East coast until the latest disc, *Full Collapse*, was released in 2001 by pseudo-indie label Victory Records. It didn't take long for singles like "Autobiography of a Nation" and "Cross Out the Eyes" to hook radio listeners all across the country — but those were just the free pieces of rock that kept them coming back for more.

It was the uber-dramatic, wicked little ballad of a song "Understanding in a Car Crash" that most would say

caused *Full Collapse* to fly off record store shelves and into CD players. The song is a flawless blend of hardcore, ear-splitting madness and melancholy reflection.

If you ask a metalhead why he likes Thursday, he might tell you it's because of Rickly's screeching, Chinoesque vocals and the band's aptitude for capturing anger through guitar-driven cries of despair. If you ask an emo kid why she likes the band, she'd probably tell you it's because the frontman's lyrics hit so close to home, epitomizing the sad little truths we all have to share.

For whichever reason, 400 kids — a good 80 percent of whom looked like they were in high school — packed Knickerbockers to feel the pain. Although they probably didn't anticipate they would lose a gallon of water through sweating, the hellish heat

see HEAT, page 8

see WRITER, page 8

CD reviews

VALERIE CUTSHALL
FEATURES EDITOR

Guster
Keep It Together
(Palm/Reprise)



Guster is not what I had in mind when listening to the new album, *Keep It Together*. This Boston-based trio has a combination of melodic tones and soft rock style that really is not that impressive at all. The band built fame by constant touring and non-stop live concerts. Guster has previously released three albums: *Parachute* (1994), *Goldfly* (1996) and *Lost and Gone Forever* (1999).

Steely Dan
Everything Must Go
(Reprise)



Steely Dan is a classic jazz-blues-rock band with lots of guitar, bass and drums rounding out the soothing sounds to kick back and relax. Steely Dan has a nice variety of brass instruments, bass and vocal. Vocals are not too high, not too low and not too loud. I was pleasantly surprised to hear the completely balanced musical parts of Steely Dan.

Michelle Branch
Hotel Paper
(Maverick)



Completely different from Britney Spears or Mandy Moore, Michelle Branch definitely has her own sense of musical style. Her sound is a little

outside the box, but still has a very modern tone. Branch began her career with an acoustic-based album titled *Broken Bracelet*. Following her debut album was *The Spirit Room*. On her latest, *The*, the vocals range from low to high, but perfectly balanced. The background music consists mostly of guitar and drums that complement Branch's wonderful voice. The album is filled from front to back with upbeat in-your-face music. This is definitely a must have.

Less Than Jake
Anthem
(Sire)



What a wonderful, happy album. Less Than Jake may be my new favorite band. With a great mix of ska and punk, Less Than Jake remind me of the Mighty Mighty Bosstones, Green Day or even Good Charlotte. I would have to say the band's sound is a little more mainstream, but the band definitely stands out from the crowd. Definitely worth your time and effort to check them out.

Mannheim
Steamroller
American Spirit
(American Gramophone)



I am not a huge fan of Mannheim Steamroller, but this album is completely patriotic. Featuring songs like "The Star Spangled Banner," "America the Beautiful" and "The Battle Hymn of the Republic," C.W. McCall redefines the meaning of being proud to be an American. I found the beginning of a few songs to be cheesy but once the song starts, I was blown away by the precision and sound of the band. This is a very well done album.

The big concert update

COMPILED BY RAE LICARI
EDITOR-IN-CHIEF

OMAHA:

- July 9 Guster — Sokol Auditorium
- July 10 Big Head Todd & The Monsters — Sokol Auditorium
- July 11 Reggie & The Full Effect — Sokol Underground
- July 13 The Jayhawks — Sokol Auditorium
- July 14 Average White Band — Music Box
- July 16 Lucky Boys Confusion — Ranch Bowl
- July 18 Chevelle — Sokol Auditorium
- July 19 Rilo Kiley — Sokol Underground
- July 20 Eels — Ranch Bowl
- July 25 Jets To Brazil — Sokol Underground
- July 28 The Locust — Sokol Underground

LINCOLN:

- July 8 Gin Blossoms — Royal Grove
- July 11 Brave Combo — Zoo Bar
- July 16 Ultimate Fakebook — Knickerbockers
- July 18 Rilo Kiley — Duffy's
- July 23 Willie Nelson — Lied Center
- July 30 Roger Clyne & The Peacemakers — Knickerbockers

LAWRENCE, Kan.:

- July 15 Lucky Boys Confusion — The Bottleneck
- July 19 Eels — The Bottleneck
- July 31 Planes Mistaken For Stars — Replay Lounge

KANSAS CITY, Kan.:

- July 22 3 Doors Down — Memorial Hall

KANSAS CITY, Mo.:

- July 8 Guster — Beaumont Club
- July 9 Big Head Todd & The Monsters — Beaumont Club
- July 12 Speeddealer — The Brick
- July 13 Ziggy Marley — Uptown Theatre
- July 14 Norah Jones — Midland Theatre
- July 17 X — Madrid Theatre
- July 18 Cradle Of Filth — Beaumont Club
- July 21 Dream Theater — Uptown Theatre

How to navigate the legalities of downloading music

HEATHER NEWMAN

KNIGHT RIDDER NEWSPAPERS (KRT)

You've got a few songs on your PC that you snagged off a CD you already own — or a file-sharing service you tried on the Internet. Could you get sued?

Last week, the Recording Industry Association of America said it will sue hundreds of Americans who it says have violated copyright laws by sharing music inappropriately.

So what is legal use of music, anyway? Here's what the Electronic Frontier Foundation, an advocacy group for digital rights, had to say.

Q. What can I legally do with music files?

A. Copyright lawyers generally agree that if you buy a song, you have the right to transfer it to other media for your own personal use, said Fred von Lohmann, EFF senior intellectual property attorney. That means that until a court rules otherwise, you can transfer music from CDs or files you own and have paid for to your computer, your game console, a portable music player or a different CD without penalties.

Generally, permanent copies made for other people are considered to be a violation of copyright.

Q. I've used file-sharing software like Kazaa in the past. Am

I in trouble?

A. Maybe, but it's unlikely. A recent court ruling says those services aren't responsible for what their members do in part because there are legal, legitimate uses for them — like trading files that don't carry a copyright.

Even if your family has used file-sharing software to download copyrighted music files without paying for them, you're unlikely to get targeted if you stop now. The RIAA has said it's going after people who share songs, not those who download them, von Lohmann said.

The worst past offenders will only get tapped if the file-sharing software companies turn over their past usage logs, if such logs exist.

Q. I subscribed to a service with a monthly fee, but it uses Kazaa (or another file-sharing program). Is that OK?

A. A few subscription services have used Kazaa and other software to distribute songs to their members, a gray area considering those songs are then made available to nonmembers because of Kazaa's default settings.

In that case, I'd find another service that doesn't require the use of a file-sharing program, or see if you can change the program's settings to avoid sharing any music you download with the rest of the

see MUSIC, page 7

Horoscopes

PREDICTIONS BY MADAME ZORA

Leo (July 24-Aug. 22)

Last week may have been a drag but this week will definitely pick up. Be positive.

Virgo (Aug. 23-Sept. 22)

Try following your heart and see where it will lead you.

Libra (Sept. 23-Oct. 22)

Never underestimate yourself. You are just as good as the next.

Scorpio (Oct. 23-Nov. 21)

It's a good time to make a change. Take that new job.

Sagittarius (Nov. 22-Dec. 21)

If you are feeling stressed, take a day to relax and pamper yourself.

Capricorn (Dec. 22-Jan. 19)

Put on your favorite CD and sink onto the sofa. Music can soothe your broken heart.

Aquarius (Jan. 20-Feb. 18)

The city will come alive this week. Get out and enjoy the festivities.

Pisces (Feb. 19-March 20)

Summer sun is a burn. Spend a few days in the shade to recuperate.

Aries (March 21-April 19)

Do bad things happen to you? Just remember, you can never be too careful.

Taurus (April 20-May 20)

Summer classes may be a drag, but just think — graduation is not far away.

Gemini (May 21-June 20)

A streak of bad luck is never good but good things are near.

Cancer (June 21-July 23)

Your current diet is making you feel sluggish. Try a diet of fruits and vegetables to feel better.

Terminator 3: Rise of the Machines

REVIEW BY

MARK CARO

CHICAGO TRIBUNE (KRT)

You may figure *Terminator 3: Rise of the Machines* has no right to exist. "I won't be back" was the stance of James Cameron, the visionary director of the first two *Terminator* movies, as well as stars Linda Hamilton and Edward Furlong.

More importantly, *Terminator 2: Judgment Day* (1991) formed a complete circle with the first *Terminator* (1984) as the machines' threat was decisively thwarted, judgment day was averted and the future and present were neatly reconciled.

T-3 amounts to the tearing open of an old wound. John Connor (Nick Stahl, replacing Furlong) is now a young man who shouldn't have mortal fears now that mechanical assassins of the future are no longer being ordered to terminate him.

Yet now that his mother has died of leukemia (that's what happens when an actress jettisons a franchise), John is an anxious drifter convinced that his future remains apocalyptic. If he were wrong, there'd be no movie.

The fact that he's right, surprisingly, turns out to be a good thing, not for the humans in T-3 but for those who will watch it. Previous movies aside, T-3 is a taut, exciting science-fiction thriller that pumps up our adrenaline without forgetting to engage our heads.

Directed by Jonathan Mostow, who also injected much tension and atmosphere into the submarine thriller *U-571*, the new movie plays a game of one-upmanship with its predecessor and succeeds more often than you'd expect.

Terminator 3 repeats many of the T-2 good Terminator/bad Terminator dynamics, with Arnold Schwarzenegger "back" as yet another version of his original stone-faced, sunglasses-wearing Terminator, sent from the future on a mission involving John Connor. As in T-2, the protective Schwarzenegger Terminator is less technologically advanced than the evil Terminator upgrade threatening Connor and the fate of humankind — why the good guys of the future keep

employing obsolete models is anyone's guess.

The new, ruthless "Terminatrix," or simply T-X, is an impressive piece of work. Played by Kristanna Loken with the blond-on-porcelain magnetism and steely glare of Sharon Stone in *Basic Instinct*, T-X boasts the morphing abilities of her T-2 predecessor, can turn her arms into firearms and, most important, can control other machines telepathically.

So when the Terminator, John and his high school acquaintance-turned-veterinarian Kate Brewster (Claire Danes) flee T-X in her van, T-X adds a fleet of unmanned police cars to the pursuit. That chase is the movie's true showstopper, an eruption of glorious mayhem that's far more thrilling than the video-game-like highway chase of *The Matrix Reloaded*.

This havoc feels more real, has more of a how'd-they-do-that quality, as T-X commandeers a huge truck with a fly-away crane that takes out lampposts, cars and anything else in its path. The high point comes when the Terminator is hanging at the end of that crane and T-X is running it through office buildings to dislodge him.

Such a sequence is what summer blockbusters do best; it's undeniably exciting, provided you let go of any impulse to condemn mass destruction as entertainment.

At least this isn't mindless destruction. Aside from the occasional Terminator-adapts-to-pop-culture humor, Mostow and screenwriters John Brancato and Michael Ferris (*The Game*) maintain a somber tone as they take the saga's science-fiction elements seriously. Their explanation for this story's continuation is reasonably plausible, touching on larger questions about whether fate and judgment day truly can be averted.

The movie also plays as a more palpable cautionary tale about humans'



Kristanna Loken and Arnold Schwarzenegger star in *Terminator 3: Rise of the Machines*.

ceding control to machines than *The Matrix Reloaded*, which tells what T-3 shows. Here Skynet, the highly sophisticated network of machines developed by the U.S. military, has yet to go online and thus to become self-aware and destructive.

But when an insidious computer virus threatens the nation's defense systems, top government officials want to use Skynet to combat it, even though its architect, Kate's father, Robert Brewster (David Andrews), fears it isn't ready. The movie becomes a race against time as John and Kate try to warn her father that activating Skynet indeed will start the clock ticking toward doomsday.

Schwarzenegger's recent career suggests that he has outgrown action movies (or vice versa), but he retains his appeal as the iconic Terminator. He's in a comfortable groove here, intoning orders or adapting to the cultural landscape in a knowing deadpan.

Stahl makes you quickly forget about Furlong, making John a ragged, desperate figure who instinctively knows why he's running. Danes brings her usual combination of warmth and intelligence to

Kate.

This pair has a history together, as well as a future, and the actors play off each other well. But their romance barely progresses; it's all sparks, no fire.

Likewise, T-3 never achieves the grandeur, emotional or otherwise, of T-2. Despite its large-scale set pieces, it ultimately feels small, unfinished, and not just because it clocks in about a half hour shorter than its predecessor.

It leaves you with an anti-climactic action scene and a conclusion that cries out for *Terminator 4* — although after the next *Matrix* and *Star Wars* entries, I'm not sure who will be craving another man-vs.-machine war film. Besides, who knows whether California would give Schwarzenegger time off from his gubernatorial duties to film it?

Yet even in its frustrating finale, there's a grim poetry. T-3 could have turned massive profits as an empty, explosive thrill ride, so credit Mostow and company with not taking the blast of least resistance. Against all odds this *Terminator* deserves to be welcomed back.



from MUSIC, page 6

world.

Q. I plan to continue using file-sharing services, regardless of the RIAA's threats. How many files can I share before I'll attract their attention?

A. No one knows. Realistically, they'll go after the worst offenders, both to make it easier to choose whom to sue and to make their suits attract more sympathy. They're also likely to sue those who

share the most music, as opposed to those who download the most. But that doesn't guarantee you won't be targeted.

Q. Where can I find paid music download services?

A. The RIAA keeps a list of links on its Web site at www.riaa.com/news/newsletter/062503_e.asp.

Q. Where can I speak out on the issue?

A. You can send a letter to your members of Congress at www.eff.org/share.

from SOUL, page 5

Gateway a couple weeks ago, *Deftones* has many fans wondering if the group has just released its first quasi-concept album.

The latest self-titled release features 11 songs that cohesively bleed together, creating one big virtual hour-long ballad of wispy fluctuations all across the emotional scoreboard. The radio-friendly "Minerva" will have you singing along with a bittersweet grin on your face, while songs like the poisonous "Hexagram" and "Bloody Cape" might remind you of why started listening to the Deftones back in high school, when chain wallets were a status symbol.

Overall, the album breathes life into the Deftones once again, proving that these hardcore pioneers still — thankfully — haven't strayed far from the sound they invented in the early '90s. And as many fans saw last Tuesday, they haven't lost their vicious stage presence either.

Rabid fans packed around

the stage like sardines in a can to get as close as possible to Moreno. Turnout definitely wasn't what it should have been, which might have had something to do with Lincoln hosting the show instead of Omaha. Of those fans who did shell out \$25 though, 75 percent of them didn't want to waste the experience in the stadium seats, opting instead to jump around, flail from side to side, body surf and mosh.

The crowd erupted to fanatical status during the songs "7 Words" and "Be Quiet and Drive" and reached its peak as Moreno and company pounded out an ultra-fast version of the already painfully hard "Headup" from *Around The Fur*.

A great mix of old and new tunes, Moreno's unrivaled energy (despite a few extra years and pounds he's packed on) and a hardcore sound that still rings true to this day as being the ultimate in scream-centered melodic rock made this show one you should have seen for yourself instead of reading about.

from WRITER, page 5

another project – a bad poetry Web site called Bawd.

He put 16 hours per day into the site for the first month, he said, but now in its fourth month, is an “on and off again project.”

The site, hosted free by Diaryland, takes a journalistic approach to bad poetry, Sparber said, and includes personal anecdotes, original poetry and essays about limericks and drinking songs.

“I just think it’s good subject matter,” he said.

The self-proclaimed “worst poet in the world” gets about 60 hits per day to his site, which he said contains more poetry that is not written by him than is.

Bawd has recently received international attention.

It is listed at the top of CLIX, a listing of online diarists, was nominated for “Best Journal” in the upcoming Diarist Awards and was mentioned in the book “99 Cows” by Seth Godin.

Always creating, Sparber took a break from bawd recently to put out a small-press magazine called *Ramcat Alley*.

“I was going to be participating in *Pulp* ... and just was not that interested in their editorial agenda and had an editorial agenda of my own,” he said. “So I decided well ... if they’re coming out with a new paper, I might as well come out with something of my own.”

For a month, Sparber wrote articles, took photos and designed the magazine, which he originally conceived as a monthly publication.

“I’m too easily distracted to do anything on that regular a basis,” he said, “so I think I’m going to do it quarterly.”

But Sparber’s attention span gets

narrower.

He has started yet another new project – a Web site dedicated to critiquing pirate movies.

“I woke up at 3 in the morning, I was bored, and said ‘pirate movies,’” Sparber said, “and an hour later had a Web page.”

The new site, King Pirate, is also hosted on Diaryland.

“I like the fact that [Diaryland]’s free, and I like the fact that it’s very easy to add content to it,” he said. “More than anything, I just like being able to very quickly go from idea to publication.”

As if all of those projects weren’t enough, two of Sparber’s plays will debut at the Blue Barn in the fall.

Cruelies, which is loosely based on the life of Truman Capote and half of *Chelton: From A to B and Back Again*, loosely based on Andy Warhol’s life, will be brought alive by the theater’s actors.

Another project Sparber is currently “gestating” involves “the world of boys.”

He said he’s interested in what boys in the 1940s and ‘50s did – what interested them, the games they played.

“That’s what’s sort of floating around in my head,” he said. “I don’t know what I would really do about that.”

“I’m not even remotely settled on what it is I want to do and actually enjoy jumping from thing to thing,” he said. “I’m hoping just to keep pursuing my interests as soon as I have them. I really like being able to give myself over to whimsy.”

To learn more about Max Sparber ...

... visit Bawd: ukuleleking.diaryland.com.

... visit King Pirate:

kingpirate.diaryland.com.

... buy *Ramcat Alley*, \$3, at Jackson Street Booksellers.

from NHS, page 3

Facts about diabetes

Prevalence of diabetes among people under 20 years of age

About 151,000 or about 0.19 percent of people less than 20 years of age have diabetes.

Approximately one in every 100 children and adolescents has type 1 diabetes. Type 1 diabetes occurs when the pancreas stops producing insulin, leaving the body unable to control blood sugar levels. Clinic-based reports and regional studies indicate that type 2 diabetes is becoming more common among Native American, African-American, and Hispanic and Latino children and adolescents.

Prevalence of diabetes among people 20 years or older

Age 20 years or older: 16.9 million. 8.6 percent of all people in this age group have diabetes.

Age 65 years or older: 7 million. 20.1 percent of all people in this age group have

diabetes.

Men: 7.8 million. 8.3 percent of all men have diabetes.

Women: 9.1 million. 8.9 percent of all women have diabetes.

Prevalence of diabetes by race/ethnicity among people 20 years or older

Non-Hispanic whites: 11.4 million. 7.8 percent of all non-Hispanic whites have diabetes.

Non-Hispanic blacks: 2.8 million. 13.0 percent of all non-Hispanic blacks have diabetes.

Hispanic/Latino Americans: 2 million. 10.2 percent of all Hispanic/Latino Americans have diabetes.

American Indians and Alaska Natives who receive care from the Indian Health Service: 105,000. 15.1 percent of American Indians and Alaska Natives receiving care from IHS have diabetes.

Information provided by the American Diabetes Association (www.diabetes.org).

Beverages and food will be available for purchase during concert times. Food will be provided by the Joslyn cafe.

The museum will close at 4 p.m. and will re-open at 5 p.m. through the intermission with free admission to the museum. The intermission will last approximately until 8 p.m.

The Millet to Matisse exhibit will remain open to the public from 4 p.m. to 8:30 p.m. with a \$5 admission. Last entry to the galleries will be at 8 p.m.

The Joslyn Art Museum is located at 2200 Dodge St. The museum is open Tuesday through Saturday, 10 am- 4 p.m. For more information, contact the museum at 342-3300.

from HEAT, page 5

and defunct air conditioner didn’t stop the little heathens from making a ruckus that would make any 20-something proud.

Continually drenching himself and the lucky front row with water, Rickly tore

from DOLLS, page 3

traditions such as fashion, festivals and theater.

Some of the dolls depict Japanese women and others show the style of dress for the Noh Theater actors, who wear masks and elaborate costumes.

The display also features modern dolls dressed in kimonos and traditional kokeshi dolls.

This is an international exhibit traveling from Omaha to the republic of Guinea, Africa. The office of the Consulate General of Japan in Kansas City in cooperation with Lauritzen Gardens is sponsoring the exhibit.

This exhibit will be displayed at the gardens through Aug. 3.

Hours for Lauritzen Gardens are 9 a.m. to 5 p.m. and the café serves lunch from 10 a.m. to 2 p.m. Admission is \$6 for adults and \$3 for children ages 6 to 12.

from GREEN, page 1

“The wind just came and knocked it completely on its back and onto the ground,” Ehrhart said.

Ehrhart notified the event managers, who had left approximately 15 minutes earlier.

Saturday night was the final

through an hour and a half set without pause. The threat of dehydration kept moshing to a minimum, but the crowd made sure to let the band know they were there; sing-a-longs and pumping fists were plentiful on songs like “Understanding” and the band’s encore, “Cross Out the Eyes.”

Members and children younger than 6 are admitted free.

Lauritzen Gardens is located at 100 Bancroft St. For more information, contact Lauritzen Gardens at 346-4002 or at www.omahabotanicalgardens.org.



Lauritzen Gardens will be hosting a display of 70 intricately designed Japanese dolls through Aug. 3. These dolls represent Japanese culture and traditions.

courtesy photo

performance of *Twelfth Night* and had a long intermission. The performance ended around 11 p.m.

Sunday was the final performance of *Measure for Measure* and concluded the festival’s season.

“There’ll be a different energy to the play tonight,” Markey said Sunday afternoon.

Classified Ads

NOTICES

Advertising will be rejected that discriminates based on age, race, color, national origin, religion, sex, disability, marital status or sexual orientation.

LOST & FOUND

FOR ITEMS LOST AT UNO
Contact Campus Security, EAB 100, 554-2648. Turned-in items can be claimed by a description and proper identification.

Advertising for items lost or found on the UNO campus will be published free in the Gateway for two weeks. Forms are available at the Office located in Milo Hall 1st Floor.

WANTED

WANT TO MAKE A DIFFERENCE?
Become a mentor! The Professional Partner Program is looking for volunteers willing to work with children who need a positive role model. Call Andria @ 444-6568 for more information.

SERVICES

PIANO INSTRUCTION
Experienced, caring teacher with Master’s Degree. Children & adults of all ages welcome. Donna Zebolsky 991-5774

FOR SALE

Warehouse Clearance
Sofa & Loveseat set starting at \$399 898-9888. www.moda-furniture.com 2607 S. 156th Circle.

FOR RENT

Apartments for rent, midtown area. Remodeled, clean, quiet, controlled access, off street parking, no smoking, no pets! Free colored TV, microwave or book allowance with years lease. Rent from someone who care about you. Call for details, Sharon Paterson, Owner 721-1031

HOUSING

APTS., HOUSES and sleeping rms. for rent, roommate lists - call UNO off-campus Housing Referral Service at 554-2383 or stop in the Admin. Office, Milo Hall Student Center.

APARTMENTS AVAILABLE
9 Month Lease Available 417, 421-423 North 40th Street (Between Cathedral and Joslyn Castle) Large 1 and 2 Bedroom Apartments Carpet, Central Air, All appliances Off Street Parking, Security. Lease from \$375-\$495 per month Heat and Water Paid Belgrade Company Phone 393-6306 or Fax 393-4208

ANNOUNCEMENTS

Having a difficult time?
The Community Counseling Clinic in Kayser Hall 421 is free to students and low cost for everyone. Call 554-2727 for an appointment.

News tip?
editor@gateway.unomaha.edu